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Double Portrait by Edgar Degas Coming Here

*Josef Stransky of Wildenstein
and Co. Buys Great Example
of French Master's Work from
Degas' Italian Relatives*

Much comment has been stirred in Europe by the sale of the double portrait, "Uncle and Niece," by Degas, shown in the retrospective exhibition of this great master's works in the French pavilion of the "Esposizione Internazionale d'Arte," at Venice. Josef Stransky, of Wildenstein & Co., New York, was so fortunate as to obtain the canvas, so what is considered one of the finest, if not the finest portrait by Degas, is coming to the United States.

The picture had never been seen publicly before the present Venice show. Hanging next to Degas' portrait of the Benelli family, it appeared superior to this famous canvas which the Louvre sent to Venice for this special occasion.

"Uncle and Niece" was bought direct from the Neapolitan heirs of the great French artist, whose grandfather, a Parisian banker, emigrated to Naples during the French Revolution and settled there, marrying an Italian. Many of his children followed his example and Degas, on his annual visit to his Italian relatives, painted their portraits singly and in groups.

We find in the *Gazzetta di Venezia* of August 26th a long article referring to the sale of this great picture. The article is so illuminating that we are induced to quote some of its paragraphs:

"The purchase by an American of the painting, 'Uncle and Niece,' by Edgar Degas is the most important sale from the point of view of the price paid by a buyer to the owner ever effected at the Venice Exhibition throughout the long sequence of brilliant shows which go back to the year 1895. The sale is the more important as the painting did not belong to an art dealer but to the Neapolitan heirs of the illustrious French painter."

"Degas' grandfather, Giovanni Battista de Gas (Degas), a descendant of a family belonging to the nobility of Southern France, was a banker at Paris. Like many other French noblemen, de Gas left the country in order to escape the horrors of the French revolution and established himself at Naples where he started a bank and married Aurora Freppa. She was related to many of the families of the aristocracy of Naples and in particular to the Dukes of Morbilli. Four sons and three daughters were born to them. Two sons died unmarried, the third son by name Edoardo, married Candida Ciccarelli. One of the daughters became the Duchess of Montecesi-Ciccarelli, while another one, named Laura, married Baron Belelli of Florence. The fourth brother was called Augusto. He went to Paris to organize a branch office of his father's bank and there married the daughter of a New Orleans banker, Celestine Musson. Augusto had five sons and three daughters, one of whom, ... went back to Naples to marry there the Duke Edmondo di Morbilli. One of the sons, Edgar, became the great painter. Owing to the large number of his relatives in Italy, it was but natural for the artist to spend many of his vacations in Italy, either at Florence with the Belelli family or at Naples with the Montecesi-Ciccarelli family or the Duke of Morbilli. During this time Degas painted the two great family portraits, the one belonging to the Louvre, and the other called 'Uncle and Niece.'

"The grand 'Portrait de Famille' of the Musée du Louvre, lent to this
(Continued on page 2)



"UNCLE AND NIECE"

Purchased by Josef Stransky of Wildenstein & Co. from Degas' Italian Relatives

By EDGAR DEGAS

GRECO TO GAUGUIN AT REINHARDT'S

Mr. Paul Reinhardt, of the Reinhardt Galleries, returned to New York with Mrs. Reinhardt last week. In an interview with a representative of THE ART NEWS, Mr. Reinhardt said:

"In November we are to have a most interesting exhibition in our galleries. It will be a loan collection made up of pictures which have passed through our hands and will be a review of great painting from the XVIIth century to modern times. Many of the masterpieces of four centuries will be shown. The earliest will be El Greco, the latest, Cézanne, Gauguin, Renoir and perhaps Picasso. It is probable that, in the hanging, the paintings will not be divided into periods or schools."

"While we were in Europe this summer I saw a great Swiss private collection which had been arranged in this way. There was no incongruity, for the test of a painting is not its manner, but its quality. A collection through which runs the thread of fine quality will be harmonious, no matter how many schools are represented."

"What, for convenience, we call modern art, that is to say work of the great post-Impressionists, is taking its place in the art world with that of the old masters. There is, of course, this important difference. The purchase of ancient art is an investment; that of modern art is still a speculation. For myself, I believe in it. For several years I have collected modern paintings for my own pleasure but from now on I shall also deal in them."

"Many other dealers who heretofore have sold only the work of older schools are also interesting themselves in the moderns. This is not only because it is difficult to secure fine old paintings. It is quite as hard to get good examples of the modern men. The belief, long general in Europe, that the masters of modern art ranked with the greatest, is growing among American collectors. That means a widened market and the dealer's business is to meet the demand."

"I do not mean by this that the dealer merely follows the current of taste. The

(Continued on page 2)

The International Show Now Open at Pittsburgh

Pittsburgh, October 14, 1926.—A young Italian artist, Ferruccio Ferrazzi, of Rome, was awarded first prize in the Twenty-fifth International Exhibition of Paintings which opened today (Thursday, October 14) at Carnegie Institute. The prize is fifteen hundred dollars. The title of the painting which won the award is "Horitia and Fabiola."

K. X. Roussel of Paris, France, carried off the second prize of one thousand dollars for his painting, "Faun and Nymph Under a Tree." Roussel was born in 1865 and is generally associated in the art world with his two contemporaries, Bonnard and Vuillard. His favorite subject is, as in the painting which won second place, landscape in which fauns and nymphs dance before the trees.

The third prize of five hundred dollars went to a well known American artist, Robert Spencer, of New Hope, Pennsylvania. Spencer has been awarded an honorable mention in the Nineteenth International and has won a number of other important prizes in America. He was born at Harvard, Nebraska, studied under Chase and Henri, and is a member of the National Academy.

First Honorable Mention which carries with it a prize of three hundred dollars was won by Max Kuehne, an artist of New York City. He was born in 1880 and studied under Kenneth Hayes Miller, Chase and Henri. He has achieved a place in the first rank of American contemporary landscape painters.

John Carroll of Woodstock, New York; Dod Procter (Mrs. Ernest Procter) of Cornwall, England; and Antoine Faistauer of Salzburg, Austria, were also awarded Honorable Mentions. A special prize of five hundred dollars, offered by the Garden Club of Allegheny County for a garden picture, was awarded to Walter Sickert of London.

(Continued on page 4)

FRENCH MUSEUM ROBBED OF GEMS

PARIS, Oct. 12.—From the "treasure tower" of the famous chateau of the Duc d'Aumale at Chantilly, now a national museum, burglars early this morning stole the famous rose diamond known as "the Grande Condé" and millions of francs' worth of other jewels, as well as jeweled ornaments, watches, portrait frames, bracelets and daggers, formerly belonging to various members of the French royal family.

With two long ladders the burglars managed to cross the moat which surrounds the "treasure tower" and scale the wall, where they broke through a window and made a clear haul of all the lighter jewelry. It was only late in the morning that the robbery was discovered, by which time the burglars are believed to have returned to Paris by automobile.

Except by breaking it up it is considered impossible for the thieves to dispose of "the Grand Condé" diamond, the rose colored stone which was in the possession of the Condé family for many generations and was left by the last Condé to the Duc d'Aumale, who donated the Chateau Chantilly to the French nation. The stone is pear-shaped and is mounted as a tie-pin. It is nearly an inch long, while its width is more than half an inch.

The intrinsic value of the objects stolen has been placed as high as 100,000 francs (\$3,000,000), while their value as relics of a bygone age is beyond calculation.

Besides the rose diamond, the thieves took two gorgeous diamond-studded daggers, one of which had belonged to Abd-el-Kader and the other to the Bey of Tunis; a cross of the Legion of honor which Napoleon I. gave to General Aymard in 1809; several bracelets, one bearing the portrait of the Queen of the Belgians by a famous artist and the other bearing a cameo of Francis I. Emperor of Austria; and several watches and decorated candy boxes, most of them the work of celebrated artisans and

(Continued on page 3)

American Dealers to Hold Great Exhibition

*Plan for Show of Best in Ameri-
can Art Part of Program of
Associated Dealers in Ameri-
can Painting*

The announcement made some time ago that the Associated Dealers in American Paintings were to establish a bureau of authentication was confirmed at a recent meeting of the members of the Association. In addition to this, several matters of importance were decided on. A Committee on Practice, really a committee on ethics, with specific duties had been appointed, and the plan for a combined exhibition of American art was formulated.

The following quotation from the constitution of the Association gives the details of their plan of authentication.

BUREAU OF AUTHENTICITY— OPERATION

"This Bureau shall consist of three members appointed by the President, with power to add to their number, and shall function as follows:

"The pictures shall be sent prepaid and at the owner's risk to a depository to be designated by the Bureau and charges for unpacking, repacking, and local expressage, if any, shall be borne by the sender.

"All pictures submitted shall be accompanied by two photographic prints or by a check or money order for \$5 to cover the cost of making such prints, one of which shall become the property of this Association.

"The members constituting the Bureau may determine the times and places for the inspection of pictures submitted.

"After examination, the findings of the Bureau shall be recorded on the back of each photograph and stamped with the seal of the Association. One photograph shall be returned to the sender and one shall be kept in a permanent file in the custody of the Secretary of this Association.

"The wording of the Certificate as recorded shall be as follows:

"In the opinion of the Bureau of Authenticity of the Associated Dealers in American Paintings, the picture of which this is a photograph is (or is not) a genuine work by..... and has been so recorded in our files.

"Given under the seal of this Association this day of 19.."

"Members of this Association may submit pictures of any value and the Bureau shall pass upon them without charge.

"The services of the Bureau will be opened to those not members at a cost of \$25.00 for each picture submitted."

Any American picture may be brought to the Association. The work of living men and those of the last generation has, for the greater part, passed through the hands of one or another of these dealers. They know, both from their records and experience, the American work of the past fifty or sixty years. The plan of the Association includes consultation with the foremost experts in the field of early American art.

This service should be of great value both to the dealers themselves and to the picture-buying public, and it will establish a record for future years. So far there are comparatively few Americans who have been flattered by the attentions of the faker. Homer, Blakelock, Inness, Wyant, and some of the earlier men have been quite widely copied or imitated and spurious works

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DEALERS TO HOLD AMERICAN SHOW

(Continued from page 1)
have been sold as genuine. The present action of the Association offers a means by which this may be definitely stopped.

One of the provisions of the constitution of the Association, that creating the Committee on Practice, should also lead to a better understanding between the dealer and the public. According to the plan, it will be possible for anyone, member or otherwise, to refer any complaint or dispute with one of the members to this committee, which consists of three members. The Association guarantees an unprejudiced judgment and full cooperation toward amicable adjustment.

The exhibition of American art which the Association has planned promises to be one of the most interesting events of the season. It is to be a show containing only pictures which in the estimation of the members of the Association are examples of the finest art in America has produced. No limit has been set as to period or style. There may be work by some of the early painters, there are almost sure to be fine Homers and Ryders and Twachtmans. There will be some of the work of living men.

The task of selection will not be an easy one, for those who constitute the jury will realize that the reputations of the dealers are in their hands—the show will be either a great success or a complete failure. There is no middle ground. It gives these dealers who, as all others, are largely responsible for public taste in art, an opportunity to prove their competence as leaders. It is a brave gesture.

DEGAS PORTRAIT COMING HERE

(Continued from page 1)
Venice exhibition shows the family of Baron Belelli. The painting 'Uncle and Niece,' represents one of the daughters of Baron Belelli, with an uncle, who might be one of the Ciccarelli family. Comparing the two great pictures it is obvious that the painting 'Uncle and Niece' is even finer than the precious picture lent by the Louvre, as it is more natural, much freer and more fresh, and not as tightly finished as the Louvre canvas.

"By the sale of this Degas painting the French pavilion takes first rank at the exhibition. It is also a matter of satisfaction for those who are in charge of the economic welfare of Italy that by the proceeds of this sale representing a large amount of money coming from America, Italy will be the beneficiary."

CLOTHES AT THE BROOKLYN MUSEUM

The first of a series of ten familiar conferences by Stewart Culin on the origin and significance of certain common things as illustrated in the Ethnological Department of the Brooklyn Museum with an exhibition of objects discussed was held in the new Ethnological Gallery, the Rainbow House, on Wednesday afternoon, October 13th, at 3:30. The title of the conference was "The Clothes of Mankind" and the occasion constituted a scientific study of the organic development of these clothes and of their employment as the source of present-day fashion. The conference was illustrated not only with the Oriental robes of kings and emperors, but with the work of Madame Lipska, the most beautiful modern costumes ever made, as well as the work of Edward L. Mayers, original creations based upon Oriental themes, considered the most elegant ever seen within the walls of a museum.

GRECO TO GAUGUIN AT RHEINHARDT'S

(Continued from page 1)
conscientious dealer, he who is connoisseur as well as picture salesman, is largely responsible for the better appreciation of art now prevalent among American collectors and museums.

"The great number of European dealers who are coming to this country will, I believe, be a strong educational force. They have come here, of course, because America is the great market today. Europe and England are in a much less fortunate condition financially than we. They are not buying works of art abroad in any quantity, and they are not selling them, either. Most Europeans regard pictures as better security than stocks or bonds, for works of art have a stable and increasing value, irrespective of the fluctuations of currencies or governmental securities.

"There are, naturally, sales both private and public, and from these we secure our pictures but the hunt is keener than it used to be.

"I have been fortunate to secure several fine pictures during the past few months among them some exceptional English portraits and a splendid Gauguin."

FAMOUS SARGENT MAY COME HERE

LONDON.—As soon as it is known that any superlative work of art is likely to come upon the market, the first question which arises on nervous English lips, is "Will America buy it?"

This is just what is being asked with regard to Sargent's famous group of the "Wyndham Sisters" which is now on view at Messrs. Knoedler's of New Bond Street by arrangement with Captain Guy Wyndham, who is the nephew of the three elegant ladies, therein depicted, namely of Lady Elcho, (now Lady Wemyss), Mrs. Adeane and Mrs. Tenant, (now Lady Grey of Fallodon). A fourth portrait which does not at first glance "jump to the eye," is that of the Hon. Mrs. Percy Wyndham, the mother of the three sisters, contained in the framed picture hanging on the wall behind their sofa, a copy in miniature of the portrait painted of her by Watts. A notice of this portrait appeared in THE ART NEWS last week. A more detailed account follows.

The group which was dubbed by King Edward at the Royal Academy Banquet of 1900, "The Three Graces," was the first of a series of large portrait groups, painted by Sargent, and in it we observe his determination to get away from the formality of the stereotyped group and secure an effect of greater unconventionality. The sisters, all garbed in white, are posed among cushions of soft green and rose, and peonies and foliage provide other notes of color. The light is skillfully managed so as to fall diagonally across the room and thus illuminate the gold of the picture frames at the same as it throws into relief the faces of the sitters and varies the tones of their dresses.

The picture was emphatically the "Picture of the Year" at Burlington House and established Sargent as a master of group portraiture of the type that knows no age or period. On three occasions was it loaned, namely to the Franco-British Exhibition of 1908, the Royal Scottish Academy of 1911, and The Sargent Memorial Exhibition at Burlington House this year.

The sum of £25,000 has been mentioned as its probable value to-day. This can scarcely be an exaggeration since at the Sargent Sale small water-colors fetched in several instances as much as £5,000 apiece.—L. G. S.

LOUIS RALSTON IS AGAIN IN NEW YORK

Mr. Louis Ralston has just returned from Europe after a five months tour of the continent and we are glad to report has completely recovered his health and will be actively engaged in the conduct of his galleries at 730 Fifth Avenue.

Mr. Ralston says that he found good examples of the English and Barbizon schools quite scarce and that Europeans were more anxious to buy than to sell. He has added several fine things to his collections, however, among them a fine Corot.

HOUSE BEAUTIFUL COVER COMPETITION

The House Beautiful Magazine, under the management of the Atlantic Monthly Co. of Boston, has again instituted a competition for a cover design. In addition to the first prize of \$500, four special prizes of \$250 each and six honorable mentions are offered. The student certificate of merit (with honorarium) offered for the first time last year is offered again this year for the best design submitted by a student in any school of art. The exhibition of 100 or more of the best designs, which has been a feature of the competition since the beginning, will be further extended this year, and covers will be shown in all the important cities from coast to coast. The competition closes January 14. Full particulars may be obtained by addressing the competition committee of the House Beautiful, 8 Arlington street, Boston, Mass.

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PARIS**FRENCH MUSEUMS
DIVIDE RECEIPTS**

PARIS.—The receipts from the museum entrance fees in France and special taxes as instituted by articles 118 and 119 of December 31, 1921 for museums and buildings belonging to the state has increased considerably from the preceding year. The cause of this is due not only to the entrance fee, whose maximum has been raised to 2 fr. by the law of July 13, 1925, but also to the increasing affluence of foreigners in France.

The receipts from these taxes in 1925, amounting to a total of 3,535,019 fr. 75 are as follows:

Entrance fees	3,492,411.75
Paintings and etchings	7,871.75
Photography	33,747.75
Cinematography	11,990.75

The above receipts were distributed to the following:

National museums	1,012,985.75
National palaces	375,443.50
Historical buildings ...	2,066,578.75

Museums not invested with self financing power

80,012.50

The most largest amount was allocated to the Musée du Louvre; 741,955 fr. 50. Other amounts were: the Musée de Versailles, 460,853 fr.; the Pauthiou, 376,550 fr.; La Sainte-Chapelle du Palais, 219,252 fr.; the abbey of Mont St. Michel, 192,074 fr.; the Palais de Fontainebleau, 167,296 fr. 50; the Musée du Luxembourg, 140,713 fr.; the Arch de Triomphe de l'Étoile, 135,226 fr.; the Palais de Pau, 133,137 fr. 50; the Musée de Cluny, 111,419 fr.; the Grand Trianon, 102,000 fr.; the Petit-Trianon, 81,609 fr. 75; the Musée de voitures, 80,223 fr. 50; the Malmaison, 51,798 fr. 50.

The cost of collection of these receipts amounted to 193,124 fr. 56.

From the net proceeds of 3,341,895 fr. 19, the national treasury for historical buildings received 2,533,552 fr. from which 695,171 fr. 50 were appropriated for the restoration of Versailles and 722,754 fr. 56. for national museums. The department of the Seine received half the net receipts, amounting to 16,997 fr. 50 for the historical and archaeological departments of the Conciergerie.

The surplus 69,091 fr. has been, according to article 120 of the law appropriated to museums who are not invested with self-governing financial power: the Musées de Sèvres, de Gobelins, of comparative sculpture, Guimet, Adrem-Dubucé, and the Musée at Limoges.

**INGRÉS' DRAWINGS
IN GRAVE DANGER**

PARIS.—When Ingres died in 1867, he bequeathed to Montauban, the town of his birth, many paintings, drawings and sketches and his own collection of works of art. This valuable collection occupies the greater part of the Musée Ingres, the ancient bishop's palace at the end of the fourteenth century bridge across the Tarn. In this gallery it is found that a great many of Ingres' drawings are covered with spots due to humidity. These yellow marks have so increased and spread that it is almost impossible to distinguish contours, or the features of the people in the drawings—it is almost like so many drawings lost.

**FOGG MUSEUM GIVEN
EGYPTIAN PORTRAITS**

At the Fogg Museum, Cambridge, four portraits from Fayum, Egypt, recently have been placed, gifts from Dr. Denman W. Ross and the Association of Friends of the Museum. These portraits, made on hand-woven cloth with the use of only four or five mineral colors, were used in the place of sculpture on the cases of mummies.

**PROROK LEGEND
IS LAID AWAY**

LONDON.—The objects discovered by Count Byron de Prorok in the course of his excavations at Abalessa, in the heart of the Sahara, last year, have been returned to Algiers and have been placed in the National Museum of Antiquities. They were originally taken to France and the United States against the wishes of the Algerian Government, which has now obtained their restitution.

An examination of the objects shows that the discovery hardly had the importance originally assigned to it. The finds consist of a skeleton, seven gold bracelets, eight silver bracelets of primitive design, one gold column-shaped Byzantine trinket, a number of bead necklaces, agates and cornelian stones, one wooden cup similar to those used by the Tuareg of to-day, embellished with three metal discs bearing the effigy of Constantine the Great, and finally a flat-stone amulet, ten centimeters in height—the famous "Venus." This amulet is pierced near the top by a conical hole and is roughly shaped in human form, whilst on the observe side are carvings bearing resemblance to a woman's breasts. The Algerian authorities consider that the tomb is of the fourth century A. D., though the stone statuette has every appearance of being of very much earlier date. The skeleton has been declared by experts to be that of a woman.

As to the significance of the royal title "Tinhanan," it may be pointed out that the word in the Tuareg language signifies "ancestor" and that the tribes of this part of the Sahara look upon the monolith near Abalessa with special veneration as the burial place of one of their remote ancestors, locally supposed to have been the progenitress of all the Tuareg of noble birth. The Tuareg believe that she was born in the oasis of Tafilet, Southern Morocco, and it is to be supposed that it was the pressure of invading forces that obliged her to seek refuge in the heart of the Sahara. Local tradition retains the memory of the "ancestor" mounted on a magnificent white camel and travelling, in the company of her faithful follower Takamat and a number of slaves, from Tafilet to the Hoggar. The way was long and weary, and they were constantly threatened with starvation. It was Takamat who, when the little caravan reached a spot overrun by myriads of ants, caused the slaves to despoil the anthills and collect the grain hoarded by the insects and thus replenish the store of food sufficiently to enable the travellers to reach their destination. It is said that the present-day descendants of Takamat pay to the Tuareg of noble birth, the sons of "Tinhanan," a yearly tribute to perpetuate the memory of this incident.

The tomb opened by Count Byron de Prorok, however, was not the stone monument in the vicinity of Abalessa which is venerated by the natives as "Tinhanan's" tomb, but another tomb nearby. The tomb of "Tinhanan" has not been opened, nor does it appear likely that any archaeological interest attaches to it.

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Lives of the Artists by Signori Giulio Bertoni and Emilio Paolo Vicini (1903), they quote documents which prove that he was actually a native of Modena. The date of his birth is not absolutely certain, but it was about 1325.

The work mentioned is not the only example of Tommaso's art in San Francisco. In the Rinaldi Chapel there is shown a fresco representing the Virgin enthroned, with the Infant Christ. On one side of the group are St. Francis and St. Anthony; on the other St. Bonaventura and St. Christopher—a theme somewhat similar to the newly uncovered fresco, and resembling the "Madonna and Child," which was presented to the National Gallery in London by the late Mr. Henry Wagner.—K. R. S.

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INTERNATIONAL SHOW NOW OPEN

(Continued from page 1)
don, England. Sickert is one of the pioneers among modern British painters. He was born in 1860 and in 1924 was made an Associate of the Royal Academy.

Of the eight awards, one—the first—went to an Italian, two to English artists, three to Americans, one to a Frenchman, and one to an Austrian.

Ferruccio Ferrazzi, who won first prize, was born in Rome in 1891. He copied old masters for a time under the guidance of his father and then studied under Coromaldi and Sartorio at the Institute of Fine Arts in Rome. At first he painted after the manner of Segantini. He then passed a short but interesting interval in the Impressionist movement from which he reverted to the masters of the XV century. Now at thirty-five he has developed a highly original art not without traces of the varied influences of his early years.

He won the National Pension in Rome in 1914. At the Roman International in 1924 Ferrazzi was honored with a group of twenty-five paintings, mostly psychological portraits of himself and his family. A number of his paintings were also shown in the Italian exhibition at Carnegie Institute in 1925, and in an exhibition of Modern Italian Art which toured the United States in 1926. He has also attained considerable distinction as a sculptor.

There are 372 paintings in the Exhibition. Of this total 266 are from Europe and 106 from America. There are sixteen nations represented, the largest number in the history of the International. The nations in the order of the number of paintings contributed by each are as follows: United States, France, Italy, Great Britain, Spain, Germany, Russia, Sweden, Norway, Belgium, Holland, Austria, Hungary, Czechoslovakia, Poland and Rumania.

A feature of this year's Exhibition is a one-man show of a group of paintings by Giovanni Romagnoli, one of the most distinguished of the younger artists of Italy. He was born in 1893 and is a teacher in the Academy at Bologna. He was awarded second prize in the Twenty-third International and served on the Jury of Award for the present Exhibition. He is to remain in Pittsburgh for some months as a visiting instructor in painting at the College of Fine Arts, Carnegie Institute of Technology.

Three distinguished painters who died during the year will be represented for the last time in the Carnegie International. They are Charles Cottet and Félix Vallotton, French artists, and Mary Cassatt, the American artist, who was born in Pittsburgh but lived for many years in France. Mary Cassatt was undoubtedly the most important woman painter born in America. The Carnegie Institute has in its permanent collection of paintings a very fine sample of her work.

The prize of \$500 given by the Garden Club of Allegheny County was awarded for the second time. This prize is a unique one among awards given in the United States. In establishing it, the Club desired to call attention to the opportunities for subjects which artists will find in gardens and, moreover, to encourage people in general to make gardens that will be worthy of the best efforts of artists.

The prizes for the Exhibition were awarded by a Jury of six artists, presided over by Homer Saint-Gaudens, Director of Fine Arts. The Jury of Award met in Pittsburgh on September 22. The members were Pierre Bonnard

N. Y. U. TO BROADEN ARTS CURRICULUM

The New York University Art Department which has recently announced a radical departure in the methods of Art Education so far as American universities are concerned, will offer this Fall a broad curriculum in Modern Painting, Sculpture, and Architecture. These new divisions will greatly strengthen an already broad curriculum in art subjects.

Altogether 96 courses are to be offered in the Department during the year. Most of them are designed to meet the needs of those who are already earning their living in the arts and crafts, or who have shown enough promise to be able to do so. Some of these courses are given at the Metropolitan Museum of Art, some at, or in cooperation with, the Art in Trades Club, while others will be given at the Washington Square Center of the University.

One of the courses in painting will be given by Walter Pach, who was a member of the faculty of New York University Paris Art School this past summer. Another new course will deal with the modern decorative arts as developed in France and now firmly rooted there and will be given by Mr. Paul Frankl, one of the foremost exponents of this movement in America. These courses and others supplementing them are designed to give a complete survey of the entire modern movement.

On the faculty of the Department are: Charles H. Sherrill, who is the Director; John Shapley, Morse Professor of the Literature of the Arts of Design; Edward R. Bossange, Professor of Architecture; Bashford Dean, Professor of Fine Arts; Francis H. Lenyon, Honorary Professor of Design and Director of the Department; John L. Northam, Assistant Professor of Design; Richard Offner, Associated Professor of Fine Arts; Rudolf M. Riefstahl, Professor of Fine Arts; and Evan J. Tudor, Assistant Professor of Fine Arts.

The faculty will also include many specialists and lecturers in the different fields.

of Paris, France; Giovanni Romagnoli of Bologna, Italy; Charles Sims of London, England; and three American artists—Charles W. Hawthorne, Howard Giles and Gifford Beal, all of New York. Bonnard is a leading French painter. He was awarded third prize at the Twenty-second Carnegie International. Charles Sims has the official position of Keeper of the Royal Academy. He was awarded first prize at Carnegie in 1912.

The Carnegie International was begun in 1896 and each year since that time, with the exception of the five years of the Great War, an exhibition has been held. It is the only one of its kind on the American continent and, in fact, the only annual international exhibition in the world, since the Venetian International is held only every two years. During the last thirty years the Pittsburgh Salon has introduced many of the outstanding figures of European art to America.

A special effort has been made in the present Exhibition to have not only different nations represented but also the various schools and tendencies within each nation, thus offering to the public the current news of the art world.

The Exhibit will continue through December 5. Immediately thereafter a group of approximately one hundred and fifty of the European paintings will be shown at the Cleveland Museum of Art, January 4 through February 14, 1927, and at the Art Institute of Chicago, from March 7 to April 18.

Under the terms of Andrew Carnegie's gift of the Institute to the City of Pittsburgh, the Exhibition will be "Free to the People."



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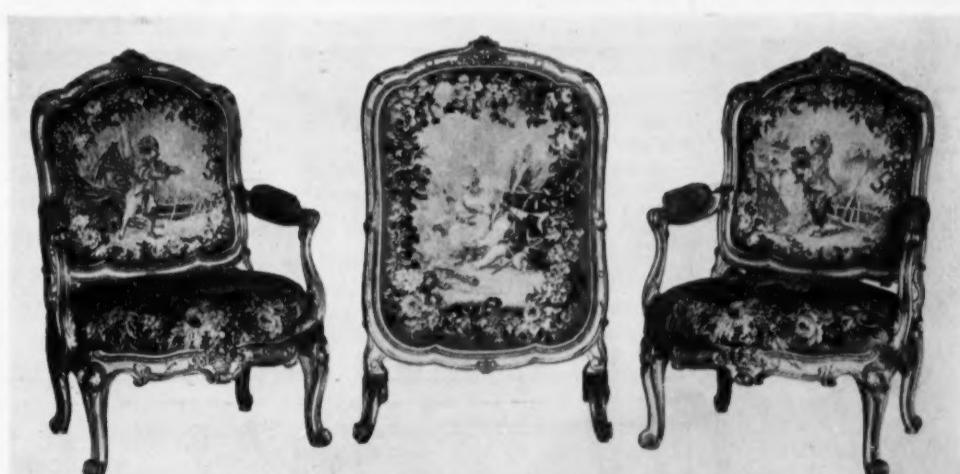
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KANSAS CITY MUSEUM SITE

The Oak Hall tract of approximately 20 acres, formerly the home of William Rockhill Nelson, founder of the *Kansas City Star*, was this week offered as a gift to the city of Kansas City for a site for the gallery to house the art collection created by the William R. Nelson trust, says *The Editor and Publisher*.

The offer was made to H. F. Elroy, city manager, by Irwin R. Kirkwood, owner of the life estate in Oak Hill and husband of Laura Nelson Kirkwood, only daughter of Colonel and Mrs. Nelson. Judge McElroy made the suggestion to Mr. Kirkwood, who formally endorsed the project in a letter to the city manager.

If the city should buy the property, Mr. Kirkwood said he would turn the money back into building fund. This money, added to the \$800,000 left by Mrs. W. R. Nelson and of approximately \$100,000 left by the late Frank F. Rozelle for the erection of a building to house the works of art, would make possible the immediate construction of the first unit.

Mr. Kirkwood's letter to Judge McElroy making the offer follows:

"My Dear Judge: Some days ago you were good enough to advise me that you thought it important that an immediate start be made to provide a place to house the works of art that are provided for from the income of the William Rockhill Nelson trust. In this I heartily concurred for even with great diligence it is going to take considerable time to work out plans for a building which will from time to time have to be expanded."

"You further gave your reasons why the property known as Oak Hall was the logical site for the art gallery and they seem most sound and fitting to me.

"The ground was selected on account of its sightliness by Mr. Nelson forty years ago. Here he built his one and only home in Kansas City. Here he started the unusual residential development that has spread until it has made Kansas City famous throughout the country. Here he lived while building his newspaper. Here he died."

"Nothing, I believe, could be more fitting than that this ground that was so identified with his life should be taken as the site for the buildings that are to house the great art collection which he endowed."

"It is natural, too, that the city should desire to have a hand in providing a permanent home for this collection. Indeed, this thought was in Mr. Nelson's mind. He expressed the hope in his will that the public would furnish the buildings for the exhibits."

"At the time we discussed the matter you said that you were going to communicate your idea to the common council. I do not know when you propose to do this but I have been giving the subject much consideration and before you do make any recommendations I want you to have this letter explaining my purposes."

"There is no question of the need of prompt action. With the sale of the Star the university trustees of the William Rockhill Nelson Trust now have a large income to be devoted to the purchase of art works. No building is now ready for their display. Mrs. Nelson's estate, amounting to approximately \$800,000, is to go toward erecting a building and is now available. This amount, however, is not enough to construct the first unit of the gallery on the scale that is required."

"Eventually the estate of Mrs. Kirk-



"FLEUR D'ARMÉNIE"

*On exhibition in Mr. Pushman's show at the Grand Central Galleries,
Oct. 26-Nov. 10*

wood will be added. But what is needed now is to supplement Mrs. Nelson's estate with sufficient funds to make possible the immediate building of the first unit. The plan for the city to acquire the Oak Hall property seems to me to open the way to accomplish this object.

"If the plan is adopted it is my purpose to turn over at once to the building fund the proceeds from the sale of the property. I would be glad if you would inform the council of this intention. The amount realized from the sale would be sufficient when added to Mrs. Nelson's estate to build immediately the first unit of what should become one of the great art buildings of America.

"The Oak Hall property is a considerable part of the Laura Nelson Kirkwood estate. What I propose to do, then, is to devote this portion of her estate at once to the purpose to which the entire estate ultimately will go. As you know, this is not a requirement of Mrs. Kirkwood's will, but it is consistent with the provisions of the will and with her purposes because it makes possible the right sort of start on the art gallery. My only duty as trustee of her estate requires that a fair sum be realized so that the purposes of the testator be fulfilled.

"Your plan appeals to me especially because it opens the way by which the people now living in Kansas City may get the fullest benefit from the William Rockhill Nelson Trust."

LEO KATZ TO LECTURE ON MICHELANGELO

At the request of a group of friends, Mr. Leo Katz will give a course of four lectures before his departure for California. This course of lectures will take place on Mondays, beginning October 18th, 8.30 P. M., at his studio, 116 W. 59th St. The subjects are:

1. Michelangelo's Youth.

GOYA CENTENARY TO BE CELEBRATED

All Spain and particularly the province of Aragon, is preparing to celebrate the hundredth anniversary of the death of the famous painter, Don Francisco de Goya y Lucientes, who died in 1828 at Bordeaux at the age of eighty-two.

A committee has been formed by the head of the University of Saragossa which includes members of the Academy of Beaux-Arts, of the government; and of various other artists' societies. At Saragossa, in 1928, there will be a celebration which will consist of an exhibition of the artist's paintings, lottery and theatrical performances in his honor, bull fights and other public demonstrations.

Already literary data and Goya's works

are being assembled in the little town of Fuendetodos, in Aragon, where Goya was born. The committee proposes to restore the house in which Goya was born and to also build a museum for his works, to repair the church in which he was baptized, and to plan, in the newer part of Saragossa, a garden with statues to his memory.

Ignace Zuloaga will have a large part

in conducting this celebration, which is

under the patronage of the King of Spain and the government.

2. Michelangelo's Sculptures; from classical to baroc ideals.

3. The Sixtine Chapel.

4. Michelangelo, the Poet and Architect. His influence on Art, including modern Art.

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A CORRECTION

Mr. Vernay wishes to correct the recent announcement that his new galleries at No. 19 East 54th Street had been opened. These new galleries will not be opened until November 1st.

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EXHIBITIONS—Continued

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LONDON

Miss J. H. Heyneman has loaned to our Imperial War Museum here J. S. Sargent's great canvas of "The Arrival of American Troops at the Front, France, 1918." This is to my mind one of the most interesting of the compositions carried out on this type of theme, for it gives in impressionistic fashion the inner spirit of the occasion, without any undue stressing of the horror. The solemnity is there, as it were, without effort, and a curiously effective touch results from the contrast of the masses of men, alert, eager, prepared, with the trees in the background, blasted by gunfire, withered, finished.

* * * * *

Since America cannot buy the pictures in the National Gallery, she appears to be doing the next best thing, and acquiring good copies of them. On the two days set apart for students and copyists, you will find numbers of skilled artists, mostly women, busy copying the masterpieces of Dutch, Italian, French and British art and the majority, if you interrogate them, will tell you that they are working for the American market.

* * * * *

Epstein, (who I am told suffers from a sort of "persecution complex"), has

been involved again in a battle royal with unkind critics. In this case, sympathy is all with the sculptor, for the crude, ill-mannered remarks made by Lord Watertree on the three works sent to the Liverpool Arts Exhibition, at the request of the committee, did not come within the scope of legitimate criticism at all and were as foolish as they were unjustified. Even the noble Lord's ignorance that the sculptures which included the splendid head of Cunningham Graham, had not been submitted but invited, did not excuse him, and his subsequent apology hardly suffices to efface a memory of a very unpleasant incident.

* * * * *

The usual order of "men, women and children" should perhaps be entirely reversed, when it is a question of estimating the popularity of the sexes and the ages as subjects for portraiture. It is generally accepted that a portrait of a pretty woman is a better selling proposition than that of a man, even of a good-looking one, and the price of £15,500 given for Gainsborough's famous "Blue Boy" not long ago, seems to point to a charming child being even a more marketable proposition than a lady when it is a matter of a portrait. So we may expect some high prices at the dispersal of the Michelham pictures in

November under Messrs. Hampton's hammer, for the collection includes the same painter's "Master Heathcote," a very delightful little person who might, from the nature of his garments, which include a sash and skirts to the ankles, well be mistaken for a girl. Like Sir Thomas Lawrence's "Pinkie," which passed to Lord Michelham from Sir Joseph Duveen, this picture has never before made a saleroom appearance, so that one cannot consult former prices as a guide to probable future ones. There is also in the collection a child portrait by Hoppner and another by Romney.

Here are a few notes as to current exhibitions:

The Dover Gallery.

Here is a show by Hiler, whom one expected to find to be a Parisian, and discovers is an American. He is an artist who looks upon life—of a certain type—and finds it not so much good, as comic. He conveys the comical by means of a certain comicality of drawing, and the drawing is as modern as the scenes of cabaret and café life that he represents. A new departure in pictorial satire.

Bromhead Art Gallery.

Continental wood-block prints are occupying this gallery and illustrate the large range of styles in which foreign

artists have learnt to exploit the craft. Such exhibitions are useful as a means of stimulating our own men to wider views, though in respect of soundness of design they may not have a great deal to learn. Still, a comparison of technique and methods has distinct value. Japanese influence is naturally easily discernible in the bulk of the work.

The Walker Galleries.

A good "one-woman" show by Miss Agnes Cohen is to be seen here. Her pastel work is as pleasant as her water-color drawings, and avoids the insipidity which is too often found in this medium. Her figures have movement and her landscapes atmosphere.—L. G-S.

SALE HERE OF BEARDSLEY'S WORK

LONDON.—An important and extensive collection of original drawings by Aubrey Beardsley, the property of the late John Lane has been sent to New York for public sale in the present season at the Anderson Galleries.

The drawings were on exhibition in Germany at the outbreak of the war, and during hostilities it was rumored that these, among other drawings and books lent by English owners, had been burned. Sometime after the armistice it was ascertained that they had not suffered injury and had in fact been stored away out of danger. All the exhibits were returned to their English owners.

SCHOOL OF APPLIED DESIGN FOR WOMEN OPEN

The New York School of Applied Design for Women opened its thirty-fifth year on October 4th with the largest registration in its history, since the foundation in 1892.

Among the instructors are Leo Lentelli, the celebrated sculptor; Carl Link, who is associated with Morris Gest in theatrical costume designing; Winold Reiss, the noted mural decorator and designer; Lucien Smith, prominent architect and interior decorator; C. S. Reiber, well known wall paper designer and Henriette Reiss, textile designer for prominent silk and cretonne manufacturers.

BERLIN

The "Kunstgemeinschaft," an institution which aims at bringing the public and contemporary artists closer together through the means of instalment payment, can boast of remarkable success. Quite a number of paintings and sculptures have passed through the agency of this institution into the hands of private owners and 500 lay members have been enlisted within the few weeks since its foundation. Considering the present economic stagnation in Germany this is a success which entitles the legitimate hope of seeing genuine art enter again into the homes of the middle classes. It was a happy idea to devote an exhibition to examples of portrait paintings by artists of diverse directions. Since love-of-self is deeply rooted in every human soul, this arrangement will surely bring results. Everyone of the exhibits bears a label indicating the price asked by the author of the work for a portrait commission and there is a chance for both heavy and light purses.

* * * * *

An exhibition entitled "The Flemish Landscape" has been arranged by the "Kaiser Friedrich" museum in Berlin. It consists of works which, for the greater part have been acquired these last years, many of them presented to Dr. von Bode on the occasion of his eightieth birthday. The restriction to works of similar subject matter makes this show especially enjoyable, giving, as it does, an excellent idea of the peculiar beauty of this school.

* * * * *

Dr. von Bode, in an article in the "Kunstwanderer," gives an account of Professor Kennedy's aim and effort to photograph all works by Desiderio da Settignano in European museums. The great scholar speaks most enthusiastically about the results of Professor Kennedy's attempt, he emphasizes the perfect skill and understanding with which the photographs have been taken in various lights and from different angles. They render, he says, the sculptures with utmost precision and exactitude. Research will largely profit from this material contributed by American initiative, since critical and methodical investigation, as to Desiderio's own work and that of his pupils, now greatly facilitated.

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CARNEGIE SHOWS

We have seen only the photographs of the eight prize and mention winning paintings in the present Carnegie International exhibition. Even with the memory of several Carnegie shows to guide, a review is impossible, but if you will remember the grounds on which it is based, an attempt may be made at criticism. For the reviewer is, at best a compiler of lists. It would be within his province to note the number of paintings in each national group, their subjects, techniques and schools. He would endeavor to create a word picture of the exhibition.

The critic treads on far less sure ground. If he be worth reading he cannot use his catalog to pad worn platitudes into the semblance of an essay. He is concerned with esthetic values, shyest of all intangible things.

If we were to take as an hypothesis the theory on which the International is based, that the exhibition contains the best contemporary work in America and Europe and that the winning pictures were the best in the exhibition, the conclusion would follow that the first prize had been given to the finest picture painted during the past few years.

A glance at the illustration reveals the absurdity of the syllogism. We have seen enough recent work by American and European artists to demonstrate the fallacy of the conclusion. The major premise must, therefore, be false. Of the minor, since we have not seen the exhibition, we cannot judge, except in the light of former shows. If, as in previous years, the pictures are monotonously uninspired, it is possible that there are no better paintings in the exhibition than the prize winners, and few worse.

It has been a constant source of amazement that, given the whole of Europe and America to choose from, a great array of pictures should be assembled without including one of first quality. For many of the painters, particularly among the French, are among the most vital artists of the day. Yet each of them has his bad moments, and the International gets the result. It would

be interesting to know where the fault lies. We do not know whether individual pictures are invited, or whether an artist is asked to send his own selection from his work. If the latter be true a contempt of appreciation in America is indicated which, in spite of the evidence of the present prizes, we do not believe is justified.

From the character of previous exhibitions we are led to believe that each picture has been selected by the director. It would be impossible otherwise to account for the consistent level of the paintings. We do not remember having seen a thoroughly bad or stupid picture at a Carnegie show. Nor a really fine one.

If the Carnegie show were to be taken seriously it would prove that there is no first-rate contemporary painting. Fortunately, however, the exhibition represents only a selection governed by a taste with which, however unfortunate we may think it, it would be foolish to quarrel.

In theory, the Carnegie exhibition should be one of the most important events of the year. It should be bursting with life, an exciting gathering of lively as well as living artists. With even fewer pictures than the present show contains, it could arouse artists and laymen from the sluggishness attendant on endless production of the "furniture pictures" of which other Carnegie shows and, from the prizes, presumably this one, have been made up.

AMERICAN MISSES

The sale in Paris on October 28th of Rousseau's "La Bohémienne Endormie" is a notable instance of that lack of vision sometimes evidenced by our otherwise astute collectors and museums. That lesser, though representative canvases from the John Quinn collection should be lost to this country at the same time is regrettable, but the sale abroad of "La Bohémienne Endormie" is an event of distinct significance, especially as there are very few Rousseaus of the first quality in the museums of this country. When inflated prices are being paid for paintings of certain schools, one can scarcely understand the lack of foresight that allows such a work to be sent to Paris, undoubtedly to be sold for several times the comparatively small sum for which it was offered here.

Nor can one attribute such an event as this to a noble prudence concerning the eternal values of modern art, when one recalls our failure to acquire the Greek VIth century sculpture, reproduced in the *Art News Supplement* of last June, that was finally purchased by the Berlin Museum. It is a somewhat ironical commentary upon our heavily endowed museums that this important statue should have gone to an impoverished country, that had to exert every effort to obtain the necessary funds. One can only consider both losses symptomatic of a certain tendency among American collectors and museums of awakening rather tardily to the significance of works of the first importance, not quite in the main current of public taste. Our bold spirits, though multiplying, are all too few. Art, heavily documented, from a past not too dangerously remote and a present not uncomfortably close at hand, still continues to hold the ring against all comers.

BOOKS AND MANUSCRIPTS

MODERN MASTERS OF ETCHING:
ALPHONSE LEGROS, EDMUND
BLAMPIEDIntroduction by Malcolm C. Salaman.
Published by The Studio, London

Two more folios of the series of *Modern Masters of Etching* have just been published. The ninth folio relates the career of Alphonse LeGros as an etcher. LeGros was also a painter and a teacher of art, but ranked, says Mr. Salaman, as an etcher, with Whistler,

**"JEWELLED FOR THE FESTIVAL"** By FERDINAND BOL

This very important example of Rembrandt's foremost co-worker and pupil, representing Rembrandt's wife, Saskia, was formerly in the DEMIDOFF Collection of Petrograd, and adorns now a wall of a New York patrician home.

Courtesy of Wildenstein & Co., New York-Paris

Meryon, Haden and Charles Jaques. LeGros' freedom from the academic and his enthusiasm for the new French school of which Courbet was perhaps the first, are well illustrated in the plates chosen. Although LeGros' style is consistent, his choice of subject and his feeling are varied. "Le Chat Noir" is an etching quite dramatic in feeling while "La Communion dans L'Eglise St. Medard" is distinctly religious. LeGros' love for the workers in the fields is shown by the etching "Les Bucherons." Most interesting of all are his landscape etchings where in "L'Orage," the intensity of the storm contrasts most strikingly with the soft sunlight of "Le Pré Ensoleillé."

The tenth folio describes and illustrates the etchings of Edmund Blampied, a contemporary etcher and a native of the island of Jersey. His etchings reveal his interest in the country and in the people among whom he lived when a boy. They are "genre" etchings of country people, and of horses done in a boldness of line that is suitable to the subject. "Purring and Snoring" showing a tramp and a cat, both content, is full of a quiet humor seen also in "The Joy Ride," "The Sick Man," and others. The more sombre side of country life is shown in "Reflections" and "The Letter." Blampied's style is an interesting contrast to the more conservative style of LeGros.

RARE EXAMPLES OF THE GRAPHIC ARTS BY XV.-XIX. CENTURY MASTERS

Amsler & Ruthhardt, Berlin W 8, Behrenstrasse 29a

Amsler & Ruthhardt of Berlin have recently issued a catalog of their new acquisitions of old and modern masters in the graphic arts, illustrated with 70 reproductions of the more important examples. A pleasantly informal essay on collecting by Dr. J. Sievers prefaces the volume. Listed in alphabetical order, the collection commences with Aldegraver and ends with Martin Zasinger.

Works of the early German engravers and masters of the woodcut merit particular attention. Chief among these are fifty-two engravings and woodcuts by Dürer, ranging in price from 15 to 6850 gold marks, the latter being the amount

English school are Morland's "A Party Angling" and "The Angler's Repast" at 2400 marks for the pair.

Also included in the catalog are four Boldrinies, three Callots, twenty-eight Descourtis, a series of Van Dycks, eighteen examples by Jean Jacques de Boissieu, a rare print by William Faithorne, five Claude Lorrains and a small group by Rubens. William Baillie and Van Everdingen are each represented by a considerable series. Wenzel Hollar, Wilhelm von Kobell, Menzel, Georg Friedrich Schmidt and Anthony Waterloo are among the later artists listed.

HANDBUCH DES KUNST-MARKTES.
Herman Kalkoff, Berlin, 1926.
With introduction by Dr. Max Osborn.

A comprehensive handbook listing museums, art dealers, collectors, artists, rare book dealers, etc., in Germany, Danzig and German Austria.

OBITUARY

W. S. BIGELOW

BOSTON.—Dr. William Sturgis Bigelow, a well-known Boston physician for more than half a century, art connoisseur, author and lifelong friend of the late Senator Henry Cabot Lodge, died here on October 6th. He was 76 years old.

Dr. Bigelow was born in Boston April 4, 1850, and was graduated from Harvard. He was a member of the United States Assay Commission, the Massachusetts Medical Society and the Boston Society of Medical Sciences. He lectured in surgery at the Harvard Medical School from 1879 to 1881. He had been retired from active practice for many years, devoting his time to a study of the arts.

A deep student of Buddhism and the Orient, he was author of "Buddhism and Immortality." In 1911 he presented his collection of Oriental treasures to the Boston Museum of Fine Arts, giving it thereby first rank in Japanese and Chinese art, the only other collection comparable to it, according to critics, being that of the Japanese Government. He was Commander of the Imperial Order of the Rising Sun, a Japanese organization; a trustee of the new Boston Music Hall, a Fellow of the American Academy of Arts and Sciences and a member of the Asiatic Society of Japan, the American Oriental Society and similar organizations. He was a profound admirer of the Japanese life and character.

JULIUS MUNKELT

Mr. Julius Albert Munkelt, for 41 years with Winsor and Newton, Ltd. of London, died June 25 at his residence, 1001 Dorchester Rd., Brooklyn, N. Y., aged 74. His passing away followed a sickness, extending over two years.

Mr. Munkelt established the New York office of Winsor and Newton thirty-two years ago and was therefore personally known to many artists.

He is survived by his wife, two sons and two daughters.

LUIGI DAMI

The world of art criticism and study has suffered a severe loss in the early death of Luigi Dami, which took place at Florence on August 30th. He was the Inspector of the Royal Superintendence of Ancient and Modern Art in Florence, a collaborator and contributor in a number of art journals and was absolutely absorbed in his work and studies. He was an accurate and acute critic and his researches threw light frequently on obscure points in artistic history. His best known work, the *Architecture of Italian Gardens*, which occupied ten years in its preparation, was translated into English as soon as it appeared and brought out by Brennero in New York.

Professor Dami was a man of charming personality, and his loss has been deeply felt by all those who had the good fortune to know him, as well as by those who understood and appreciated his work.—K. R. S.

AS WE LIKE IT
By
MURDOCK PEMBERTON

YES—IT'S ART

Whatever else art does for you, it keeps you young. The trouble with us, and art, has been that it has kept us too young. There are times when we seem, even to ourselves, a bit goofy. We go bounding from gallery to gallery, gurgling and gasping and emitting all sorts of inhibited noises. We often wonder if there is our counterpart in the mad town. Obviously not, outside of Bellevue. Of course there is the fact that we go where we please, only now and then bending our steps to duty.

Take Monday. There was an announcement from Montross that he would show to the press new lot of pottery by H. Varnum Poor. Montross must have had good luck in his life with artists. Here he was, bland and smiling, having advertised a showing for Monday and nothing but an empty room. But as we talked, up drove the Poor Ford, carrying one assorted baby crib, one box of plates and one hamper of bowls, pitchers and whatnot. We stood around as the artist unpacked his summer's baking. We may be very wrong. But then, and now, we think Poor is an important person. Important primarily because he is a fine artist and also because he puts into circulation art that touches the senses unaware. Propaganda is a subtle thing. Many is the man or woman who would flee if asked to make a judgment regarding a canvas or piece of sculpture, but who would be made breathless by the beauty of a plate which served toast or muffins—if that plate was turned, painted and baked by Varnum Poor. The degree of Poor's influence of course must be in direct ratio to the sale of his stuff and his output. And we believe he sells most of it.

If you know Poor's stuff you know what we are talking about. If you don't, we ask you to take a chance and drop in at the Montross gallery during the next two weeks.

YOUNG AMERICAN ART

It is not what you might think, young American art. It is as young as hope but as old as the Greeks who gave us our ideas of esthetics. Valentine Duensing, who has an interest only in that part of the parade known as the bandwagon, has gathered for you one of the liveliest exhibitions of the early season. Who knows, it may be one of the best of the year. Certainly it contains some of the finest painters of the younger group, men who have come to some definition about their work and who are past the "hopeful genius" stage.

Of the newer exhibits we would give honors to Niles Spencer, Kuniyoshi and Alexander Brook. In the latter's big show at Daniel's last winter, Brook showed a boldness and color that were gratifying. But in many of his things we found no spirit. In his still life, painted this summer, we believe he has gone ahead several jumps. It is painting of a happy quality, well rounded out with no loose ends. Brook, we only surmise, has gone in for fewer and better pictures.

Of the other two men, again we talk in our own terms, there is a lighter color that we very much like. Spencer has a large canvas of his meticulous houses. A town viewed from the back, tier upon tier of grays and greens, a pleasing problem of organization and values. It has more unity than the canvas of the Whitney Club last year. Certainly it is in advance of the earlier pictures painted in the browns and ochres, reds and blacks. Kuniyoshi, too, has lost nothing by increasing his palette. His flower study with oranges and reds will win him friends that balked at the unceasing macrocephalus procession, the fruit of his Paris year.

Demuth has chosen his lily of Steiglitz room 303. He is a man who paints very few canvases. We believe someone told us that the calla lily occupied two of his painting years. Not that it has anything to do with it, but we like some of his smaller things better.

Suffering somewhat from the proximity of brilliant companions, the street scene by Glenn Coleman does not show to best advantage. We saw the picture first alone on the wall, and in that company it was a thing of delicate blues and full of poetry. The same might be said of Stefan Hirsch's excavations. Every year Henry Schnakenberg shakes a little more of the Academy dust from his shoulders. This year's large canvas is more brilliant than anything of his we have ever seen, a landscape realistically rendered but showing more freedom than is usually his wont.

Is Arnold Friedman the postman of upper Third Avenue? If he is the same, whose timid little portraits we saw some years back, we want to give three cheers. Here is a pastoral landscape, with figures and everything. A lovely, poetic canvas. Some of the other eighteen works we will pass by kindly, it being a free country and painting not being prohibited. But it is a brave show and one that might even snare some of those who flee at the smell of the word modern.

VLAMINCK TURNS TO WATER

Weyhe, who with his discerning staff keeps up a merry whirl, breaks the ice with water colors and drawings by Vlaminck. They are good, in a way, and very much like his oils, except that they are not. The composition is the same, but the lighter pigment gives no opportunity for that heavy, glistening brush stroke that makes his oil sing. Coming upon the water colors before one had seen the oils, we are afraid that Vlaminck would rate second grade. Perhaps he only plays with this medium on his off days. But don't be guided by us; we care for so few water colors not done by Marin or Demuth.

In the same show there are a few of the things that Weyhe believes in. Some of them have arrived and some are in the stage of promise. But we dare you to escape the enthusiasm of the Macenas of Lexington Avenue when he starts on Ganso the baker, or Canade, the plasterer. Both boys are doing nicely, and their summer has been a happy one. Ganso has brought in a new landscape or two, and Canade has pushed back his horizon. His journey back to the Albian hills of his youth is a pretty thing. There is a ferment in this man that will work to good ends, we feel sure.

ONE OUT OF FOUR

Duensing, père, throwing his doors open to the best four painters that would come his way this summer, starts the series with Alice Flint, and Frank Crowninshield. The latter writes the foreword to Miss Flint that leaves a mere reporter with little to say. "Every now and then, a little too rarely, to be sure—" says Mr. Crowninshield, "there appears on the horizon of American art the shadow of a painter with a wholly fresh talent; an artist who manages to differentiate himself easily and completely from the thousand and one painters who have managed to achieve success and inspire renown. The advent of a new and personal note in art! That indeed is a rare thing; a thrilling thing; a welcome thing."

Welcome indeed. We bow with Mr. Crowninshield to Alice Flint, the "himself" he so bravely heralds. We are afraid life will be dreary in the art galleries from now on. Miss Flint has set a mode in her new "note" that will be expensive, if not difficult to follow.

Struggling students, we sadly fear, will turn away from the blank canvas. Especially if they use Blockx colors. Miss Flint believes that if a thing is worth doing at all it is worth doing with gusto. If a spot of white will make a high light, think what brilliance will ensue from a whole tube! Some such philosophy seems to have guided our artist; she is self taught. We are the last person to recommend a school to a true artist, but certain things have to be learned, in or out of academies. Miss Flint will learn them no doubt. If she takes the bitter dose pleasantly, holding onto her love of color the while, she has a chance to emerge with something.

Our viewpoint, which after all is only our viewpoint, is that forewords and exhibits may retard the slow progress of achievement in the field of art. May retard it, if the painter herself takes the thing too seriously. A certain amount of commendation is necessary as it is what men live by. But we would be hurt, and we know Miss Flint would be, if her show impresses her as much as it did some others. Genius, unfortunately, does not spring full blown from the womb. It has to be arrived at, just as five feet six of stature, wisdom, baldness or any of the things that come with living. In the meantime, good luck, Miss Flint. We hope you keep your enthusiasm, your sense of design, your love of color and your gusto. Although you haven't discovered anything new, you are off the beaten track. And as that makes you more conspicuous it also makes you more lonesome as you go your way.

WOODSTOCK IS AS WOODSTOCK DOES

We were notified that the targets were up to shoot at and with that gay feeling we went to the Little Gallery. One time we were wont to take the proprietor to task for smoking a cigarette when obviously he should have been running around after us saying, "May I do anything for you, sir?" But we have changed our mind, as we often do, and now go on record as regarding the host of the Little Gallery as an Influence. Surely he is one of the few men in the game who give roof to the men who play the minor chords or better, who are on the early rungs. He is sane about his business and has no illusions. The trouble with the Woodstock group is that it is too gregarious. Bellows and Speicher, while giants to many, should not be the sole patterns for beginners. There are other ways of painting, honestly there are.

In the current show we liked best a bread board by Charles Bateman. An old piece of pine, with a screw eye at the top, is the canvas; an abstraction of still life. Then there are some Speicher-esque things by John Carroll. Herman More knows what he is doing and so does Arnold Wiltz. These two, when they go in for more colors, will be painters. And Henry Billings is working toward something tangible and hearty.

STUDIO NOTES.

Miss Maude Earle has returned to her studio at 23 East 74th street and is exhibiting decorative screens of her own design.

Mrs. Millie Bruhl Fredericks has returned home after a summer in Europe and is finishing some portraits. She expects to hold an exhibition at the Milch Galleries sometime during the winter.

John Held jr., nationally known illustrator and cartoonist, was nominated unanimously as the Democratic candidate for Congress from the Fourth District at a convention in Bridgeport. Mr. Held's home is in Weston.

James Robinson

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EXHIBITIONS IN NEW YORK**ADDISON BURBANK
MARK HAFNER**

Ferargil Galleries

Painting watercolors in Europe is almost as dangerous as writing a poem on the sunset or an ode to the evening star. It is greatly to the credit of Mr. Burbank that he has fallen into none of the usual pitfalls and that his watercolors have both freshness and intimacy. For the most part, he stays away from the well worn places; best of all, he has not succumbed to a single Venetian scene. Mr. Burbank has avoided the pitfalls of the literal as well as of the spuriously picturesque. Such sketches as the "Convent on the Hill," "Spring Morning on the Seine," "Old Monastery, Chertosa," all have personal quality; best of all, they suggest, rather than elaborate the theme.

In another room at the Ferargil Galleries, Mr. Mark Haner is showing a series of mantels, for the most part admirably simple in line. Personally, we preferred the two examples in antique pine, one of them in Adam style, the other ornamented with three diamond motives across the cornice. Four lacquered and painted mantels are shown, among them one with an amusing hunting scene in yellow, green and red and another in green and gold, playfully suggesting the Louis XV. The examples in

marbled wood, though extremely skillfully done, seem to our taste at least, to lack a certain intrinsic honesty.

HARRY HERING
Rehn Galleries
Until October 23

The majority of exhibitions held thus far have had the flavor of attractive curtain raisers. The showing of oils and watercolors by Harry Hering at the Rehn Galleries is considerably more than this. Those who have followed the Whitney Studio Club exhibitions and various group shows will doubtless recall Mr. Hering's landscapes. They have a distinctly personal note. New England in all its austerity is his theme—the New England of fishing towns and sterile farms and sleepy villages. With these materials, Mr. Hering's feeling for form and balance have created patterns of a satisfying completeness and solidity. Take, for example, the "Ann Elizabeth" with its design of diagonal roofs and vertical masts, the diagonals echoed in the slant of an oar in the foreground, the verticals in a distant chimney. Or the "Quarry at Rockport" in which the curve of the railroad creates a swinging rhythm, accented by the bold arc of derrick cables in the foreground. Mr. Hering's color, while intensely individual, is not always as satisfying as his design. (Continued on page 11).

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EXHIBITIONS

(Continued from page 9)
The gray of mist or the threat of rain cloud his skies and fields.

ANNA HEYWOOD TAYLOR
Milch Galleries

The glowing color of Miss Taylor's tropical landscapes somehow invites the use of those terms used to describe Chinese jades and lacquers and glowing porcelain vases. Her "Flamboyant Tree" recalls a Chinese jade plant, the branches hung with flowers of rose quartz. In one of the panoramic scenes, the roof tops gleam like bits of cinnabar lacquer. In "The End of the Street" a mountain, blocking the horizon, is of the color of the greenest jade. But these canvases often reveal pleasing pattern as well as gay color. Cubes and rectangles of native houses, rising above each other on a hillside, create a vari-colored design. In "Isles of Illusion" jutting peninsulas and jewel like islands cut the cobalt waters into a delicate pattern. The exhibition will be on view until October 23rd.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

**McKEE, HEIMERDINGER,
ET AL COLLECTION**
Exhibition, October 16-21
Sale, October 21-23

This sale, to be held at the American Art Association, will consist of interesting examples of period furniture, Persian rugs and English and American silver.

The furniture is largely French, Italian and English of the seventeenth and eighteenth centuries: including George III, needlepoint sofas in mahogany, French marqueterie commodes, cuivre doré candelabra and andirons by Tiffany & Co., and a Vernis Martin three-fold screen. Attractive tables, credenzas, cabinets, desks, bedroom and drawing-room suites are also found in the sale. The group of tapestries, while few in number, counts among its features a set of Louis-Quatorze Aubusson

Verdures and a single Aubusson example, "The Triumph of David," also of the Louis-Quatorze period. There is, too, a set of four Louis-Seize Aubusson tapestry portières.

The Persian rugs include a number of fine examples, among them two sixteenth-seventeenth century Ispahans and Lafehr floral Kirman carpet. There are a number of textiles also, with an outstanding Spanish renaissance cope, brocaded and needlepointed; a Spanish embroidered silk armorial hanging, dated 1567—in its original condition—and two pairs of sixteenth century velvet hangings.

The collection of silver is one of the most important features. It includes two hundred lots of important Georgian silver, Sheffield plate and many examples by the foremost American silversmiths. One section is composed principally of table and decorative porcelains, table glass and table linens, small bronzes, ivories and objects of art. In the third session is an unusual collection of antique jewelry. The furniture is divided between the three sessions.

ANDERSON GALLERIES

EMANUEL HERTZ
AUTOGRAPH COLLECTION
Exhibition, October 12
Sale, October 19, 20—afternoons

The first autograph sale of the season, at the Anderson Galleries, gives promise of unusual interest, comprising as it does a nearly complete collection of autographs of the Signers of the Declaration, including that of Thomas Lynch, autographs of the Presidents of the United States and their Cabinets and a fine series of letters and documents of notable men. The series of autographs of the Signers include Nos. 59-107 of the first session. Most important among these are No. 59, a friendly letter of John Adams of Massachusetts to Eliphalet Fitch; No. 60, a two-page letter of Samuel Adams to a delegate to Congress; No. 61, a letter by Josiah Bartlett of New Hampshire, regarding a lighthouse at Portsmouth; a fine letter of John Hancock to Richard Caswell, Governor of North Carolina, and No. 105, a letter from John Witherspoon of New Jersey, concerning instruction in languages at Princeton. The Lynch signature, No. 82, was extracted from an album and is accompanied by the attestation of Louis A. DeRibas, who inherited it from his grandfather.

Among the autographs of presidents of the United States, we note a John Adams letter mentioning Thomas Paine and a cordial letter of Ulysses S. Grant, expressing his regret at not being able to visit the Stewarts in New York. No. 258, from Thomas Jefferson, refers to his difficulty in finding an office, while No. 281, a fine Washington letter, is an excellent specimen of the first president's diplomatic correspondence. One can mention but a few of the other rarities in this sale. No. 210, a broadside of great interest, is Michel Ney's proclamation of his return to Napoleon; No. 457, is a six-page autograph ms. of one of Franz Liszt's compositions; No. 466, is the marriage contract of Louis XVI. and Marie Antoinette with many royal signatures, while No. 523, a two-page A. L. s. of George Washington, written to the Count de Noailles in 1783, thanks France for her generous aid during the American Revolution. Letters of literary interest number a fine autograph of Coleridge's concerning literary matters, three letters of De Quincey, a collection of about 100 autographs of English XIXth century authors, a Whitman letter written in 1878 to Josiah Child and a superb three-page letter of Voltaire's concerning libel suits against him.

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Exhibition, from October 12
Sale, October 21, afternoon

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COMING AUCTIONS

(Continued from page 11)

the library of Miss Meechan are the items of chief interest in this sale to be held at the Anderson Galleries. Numerous items have considerable historical value. Among these we may mention: No 137, a rare broadside of Baron Delamere's speech in 1688, calling upon his tenants to choose between King James and Catholicism and William and Protestantism, No. 148, a fine copy of James I, *Apologia pro Ivamento Fidelitatis*, 1609; No 194, *Remarks upon the Conference between the Lords and Commons upon the Bill for Impositions on Merchandise*, 1671; No 195, *Contemporary Journals of Debates and Proceedings in Parliament*, 1671-96; No 198, *Contemporary Journal of the Proceedings against Sir John Fenwick for High Treason*, 1696-7 and No 251, the letter book of Philip Stanhope, a splendid memoir of the son to whom Lord Chesterfield penned his immortal letters.

DR. F. D. GARDINER
COLLECTION

Exhibition, October 17

Sale, October 22

The collection of oriental rugs of Dr. F. D. Gardiner to be sold at the Anderson Galleries was exhibited in 1911 at the Pennsylvania Museum in Philadelphia. Since then, there has been added to the collection a number of rugs equal in quality to those already exhibited. This collection is interesting in that it contains no specimens of the great XVIth or XVIIth century weaves; the rugs are mostly the nomad weaves of the Caucasus with a few Anatolian, Persian and Turcoman ones. They have been assembled with discriminating taste and judgment and illustrate most admirably the beauty and skill of Oriental craftsmanship. These rugs had a practical use for the Oriental and include camel trapings, doorhangings, mats and prayer rugs.

F. H. GREEN AND MAURICE
DE CRISSEY COLLECTION

Exhibition, October 17

Sale, October 23

Last year, the sale of the Garrett collection of old English clocks at the Anderson Galleries established record prices and in its field was one of the events of the season. The dispersal at the same galleries next week of very fine old English and French clocks from the Green and De Crissey collections comes as a timely sequel and promises to be an event of considerable interest.

The English clocks owned by Mr. F. H. Green include examples by such renowned clockmakers as Thomas Tompion, "The Father of English Clock-making," and George Graham, favorite apprentice of Tompion. The example by Graham included in this sale is a bracket clock in tortoise shell case and is one of the most beautiful in the collection. Its movement has the dead-beat escapement and half-second pendulum, making it thus exceedingly rare if not unique. George Graham is reckoned for having revolutionized time-keeping when he invented this particular feature of clock movement. The long case clock by Daniel Quare is a good example by this celebrated maker, who invented the repeating watch. Another important maker, Daniel Delander, is represented by an eight-day striking clock which has



"IN THE SHADE"

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Courtesy of the Newhouse Galleries, St. Louis

the exceedingly rare duplex escapement. Count Maurice de Crissey's French clocks are representative of the whole period from Louis XIII. to the end of the Empire, and portray distinct changes of style. The long-case clock by Philippe Galiay, Paris, said to have stood in the apartments of Louis XV., is a royal timepiece with fine mounts of chiseled gilt bronze attributed to Caffieri. The beautiful Regence style bracket clock with movement signed "Pierre le Doux," with its flower-painted "Martin" decoration, and the other of the same period with movement signed "Moginot" portray the greatest period of French decorative art. The group of Boule clocks belonging to the period of the "Grand Monarque" were made after the originals in the palace of Versailles.

MERRALL, HURD,
DE CRISSEY COLLECTIONS

Sale, October 23

Immediately after the sale of the Green-De Crissey clock collection at the Anderson Galleries there will be a sale of fine furniture, tapestries, rugs, silver, paintings and objects of art from the collections of Mr. Walter H. Merrill, Mrs. George B. Hurd and Count Maurice de Crissey. Three Elizabethan needlework panels, depicting royal figures and attendants in a landscape are of exquisite quality and appear to be among the most interesting items in the sale. A Flemish tapestry of classic subject dating from about 1600, and another weave of the late XVIth century, depicting Scipio defeating Hannibal, attract attention.

PLAZA ART ROOMS

HAGGIN-ALLEN
COLLECTION

Exhibition, October 18

Sale, October 20-23

Fine furniture, tapestries and art objects from the collection of Mrs. Ben Ali Haggin and other signors will be sold at the Plaza Art Rooms during the current week. Italian, French and Brussels tapestry panels, furniture in Adam, Sheraton and Chippendale style, Chinese porcelains, a collection of antique Buddhas, Persian rugs, miniature ship models, etc., are included in the sale.

WALPOLE GALLERIES

FIREARMS AND WEAPONS

Exhibition, from October 12

Sale, October 20, afternoon

An interesting collection of firearms and weapons together with a few books on revolvers, etc., will be sold at the Walpole Galleries on the afternoon of October 20th. East Indian, African and Philippine edged weapons, handsome old French and English pistols in pairs and cases, fine modern guns and pistols, canon models in faultless scale give some idea of the range of the collection. Especially important items are two magnificent "Highlanders," the rarest all-metal pistol, a "canon de Soleil" of the reign of Louis XVI, two old Spanish ship models, a powder horn etched and dated 1781, and a XVIth century cabasset.

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BUFFALO

Sunday witnessed the opening of the season of artistic activities at the Albright Art Gallery. This year's program has been selected with a double motive, of interesting children and adults.

The exhibit is arranged as follows:

Gallery II will be given over to an international collection of illustrations of children's picture books, by well-known European artists; gallery I, to a group of colonial and post-colonial American portraits, covering a period of 100 years; gallery III, to an exhibition of marines of the Pacific coast by William Ritschel, and gallery V, to an exhibition of 80 English wood cuts.

Through the co-operation and courtesy of the Brooklyn museum, about 400 illustrations are to be shown in Gallery II. These illustrations are of foreign children's picture books and are the work of European artists from Austria, Czechoslovakia, England, France, Germany, Holland, Italy, Russia, Scandinavia and Spain.

In Gallery I are shown a group of early colonial and post-colonial portraits gathered together by R. C. Vose of Boston. It contains, besides recognized examples of the art of John Singleton Copley, Thomas Sully and Gilbert Stuart, the works of a number of other men, who made valuable contributions to the early artistic activities of the colonies and later the early states, and whose ability is gradually becoming recognized.

The collection includes examples of Joseph Badger, Joseph Blackburn, Matthew Jouett and James Sharples, who were among the earliest artists practicing in this country.

The portrait of Benjamin Bussey, Jr., by Gilbert Stuart, shown here, is illustrated in Lawrence Park's catalog raisonne of Stuart. The two portraits of Mr. and Mrs. Gabriel Manigault, in the permanent collection of the Buffalo Fine Arts Academy, are also shown in this exhibition.

Interesting character studies of later painters are seen in the works of John Wollaston, Chester Harding, Henry Inman and Rembrandt Peale.

A very commendable portrait of a gentleman in this exhibition is the work of an unknown artist.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of THE ART NEWS, published weekly from October 9, 1926, to the last of June, monthly during July, August and September, at New York, N. Y., for October 1, 1926.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 12, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

I. That the names and addresses of the publisher, editor and business manager are:

Publisher, AMERICAN ART NEWS CO., Inc., 49 West 45th Street, N. Y. C.; Editor, Deoch Fulton, 49 West 45th Street; Managing Editor, none; Business Manager, S. W. Frankel, 49 West 45th Street, N. Y. C.

2. That the owners are: American Art News Co., Inc., 49 West 45th Street, N. Y. C.; Samuel W. Frankel, 49 West 45th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the lists of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

SAMUEL W. FRANKEL,
Business Manager.

Sworn to and subscribed before me this 16th day of September, 1926.

G. A. POETSCHKE,
Notary Public,
Queens County.

My commission expires March 30, 1928.
(SEAL) Notary Public cert. filed in N. Y. C.

LOS ANGELES

Art exhibits at the County Fairs are gaining wide attendance. At the Orange County Fair in Santa Anna the following prizes were awarded. First prize to Mabel Alvarez, for "Rosie," second to Henri de Kruif for his watercolor "Inspiration," third to William A. Griffith for "In Santiago Canyon." Honorable mentions went to Jean Goodwin, F. Carl Smith, Ruth Peabody, Mary L. Pottenger and Roy G. Lowe.

* * * * *

Hermann Goldschmitt, a private collector, has returned from a year's art hunting in Germany with a rare Gothic triptych of the crucifixion, believed to have been painted in the year 1480. It was half hidden by whitewash on a farmhouse wall, where it had been hanging since the redecoration of the church in a Hessian village.

* * * * *

Two important recent acquisitions by a Pasadena collector are a fine Constable, "Arundel," sold by the M. A. Newhouse Co., and George Inness's "The Old Farm," acquired from the Ainslee Galleries in Los Angeles.

* * * * *

William Preston Harrison, donor of the Harrison collection of contemporary American painting at the L. A. Museum, has recently gathered in Paris a large group of water colors, pastels and drawings by French modernists. The collection is to be given to the Los Angeles Museum. It contains works by such men as Picasso, Matisse, Derain, Vlaminck, Bracque, Raoul Dufy, Othon Friesz, Utrillo, Marchand, Asselin, Pasquin and Warroquier.

* * * * *

With the opening here of a branch of the M. A. Newhouse Co. of St. Louis, Chicago and Detroit, Los Angeles now has two important eastern art dealers in the field in addition to the large number of established local dealers. The Ainslee Galleries of Fifth Avenue, New York, maintain their only branch here in the large new Barker Brothers Store.

* * * * *

The Artland Club, with a membership embracing practitioners of all the arts and people interested in their furtherance, owns seventeen acres between Los Angeles and the ocean. It is developing this property into a community centering about buildings devoted to the arts, including clubrooms, galleries and a theater for music, dancing and the drama. For a period of five years the club has leased the top floor of the magnificent new Fine Arts Building now being completed on West Seventh Street, to be used until the club's own buildings are completed. "Artland," a magazine devoted

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TORONTO

The Eaton Galleries are opening the Autumn Season with an interesting exhibit of oils and water colors, old and modern masters. The sales have been numerous and good prices realized. Excellent examples of the work of Sir Peter Lely, Sir Godfrey Kneller, Sir Henry Raeburn, John Hoppner, G. Romney and others, have found enthusiastic purchasers. "Meditation," by W. Lee-Hankey, R. I., and "Landscape with Cattle," by Sidney Cooper, the latter of the old school and the former of the modern school, are both charming examples—also "Joys of Spring," by Fred

Morgan. There are hundreds of paintings in this superb collection of British and European artists' work.

* * * * *

The spacious Simpson Art galleries have an exhibition of a group of old masters, and also several rooms devoted to oils, watercolors and pastels from England, France, Belgium and Holland. Particularly charming are four canvases from the brush of Julian Celos. There are some fine examples of the work of David Cox, R.A., Sir Alfred East, R.A., Albert Goodwin, R.W.S., Gaston Latouche, L. Lhermitte, and others.

* * * * *

Nearly two hundred and fifty paint-

ings and fourteen bronzes are gathered in the fine exhibit of Canadian War Memorials at the Art Gallery of Toronto, Grange Park. They have been loaned from the National Gallery at Ottawa, and are shown for the first time as a complete collection. Most of the leading artists in Great Britain and Canada took part in the production of this magnificent memorial, and it is a fine record of Canada's part in the World War. The pictures were painted under the general direction of Lord Beaverbrook, in England, and Sir Edmund Walker, in Canada, and were commissioned by the Canadian War Records Office in London. The various activities of the War are portrayed, such as the work of the Air Force and troop training, ship building, munition making, women's work at home and in the camps, and forestry operations. Especially fine is the painting by Gerald Moire, A.R.W.S., of Canadian Foresters at work in Windsor Park, felling great trees at the King's request. Portraits have been painted of some of the men who won the V. C. in the war. Kenneth Forbes, Ernest Fosberry and A. Y. Jackson, who were in the fighting, take a prominent place in picturing the war for the present generation and the future. The British portion of the exhibit was shown in New York in 1919.

—A. S. WRENSHALL.

CONSTANTINOPLE

A committee of experts from Turkey has declared that the infiltration of rain water into the masonry of Hagia Sophia has weakened in several places the solidity of the dome. The government has decided to appropriate 50,000 Turkish livres for the restoration of this famous mosque.

At present, work is only being done on the exterior. It is hoped, nevertheless, that the government will rouse itself from religious indifference and its too scientific and modern attitude and will begin the more important work of the interior, which consists of removing the whitewash covering the Byzantine mosaics which are now visible only in scattered places.

If Mustapha Kemal will see to it that this restoration is carried out, it will be a lasting benefit both to science and art.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Early American Artists until November 1.
Anderson Galleries, Park Avenue and 59th St.—Exhibition for landscape paintings, by Morris Davidson, beginning October 12th.
The Arden Gallery, 899 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.
Art Center, 65 E. 56th Street—October 13 through October. Sixth Annual Exhibition.
Babcock Galleries, 19 E. 49th St.—Oil paintings and water colors of Irish Life, by William Conor, until October 16th. Paintings by Max Voelberg of Western scenes, October 18th through October 30th.
Bonaventure Galleries, 586 Madison Ave.—Autographs, portraits and views of historical interest.
Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of Modern Block Prints, by Japanese Artists. Print Gallery, October 10th to October 27th.
Butler Galleries, 116 E. 57th St.—Selection of old ship prints and a group of old samplers, until October 30.
Century Association, 7 West 43d St.—Exhibition of paintings and sketches of Arizona, California and the East, by Charles Vezin through October.
Corona Mundi, 310 Riverside Drive—Old masters of the Italian, Flemish and Dutch schools.
Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.
Dudensing Galleries, 45 West 44th St.—Decorative Panels, by Alice Flint, until October 24th.
Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.
Ehrich Galleries, 36 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.
Ferargil Galleries, 37 E. 57th St.—Show of interior decoration through October.
Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.
Grand Central Galleries, 6th floor, Grand Central Terminal—Oct. 15th to 30th, Paintings of Orient, by Hovsep Pushman.
H. Harlow & Co., 712 Fifth Ave.—Exhibition of water colors of English gardens and cottages, through October.
P. Jackson Higgs, 11 E. 54th St.—Chinese bronzes, pottery, sculpture and paintings.
Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.
Holt Gallery, 630 Lexington Ave.—Miscellaneous group of painting, by American artists until November 1st.
Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.
Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.
Thomas Kerr, 510 Madison Ave.—Antiques.
Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers.
Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.
Kleykamp Galleries, 3-5 E. 57th St.—Chinese paintings, bronzes and sculpture.
Knoedler Galleries, 14 E. 57th St.—Landscapes by René Menard, October 18th until October 30th.
Kraushaar Galleries, 680 Fifth Ave.—October 18th until November 9th. Paintings and water colors, by Mathieu Verdilhan.
John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.
Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.
Macbeth Galleries, 15 E. 57th St.—October 19th through November 9th, group of paintings of Maine coast, by Stanley Woodward.
Metropolitan Galleries, 546 Madison Ave.—American and English paintings through October.
H. Michaelian, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street
October 21, 22, 23—Furniture and decorations from the collections of A. Hart McKee, Mrs. William C. Emmett, George C. Heimerding and the late Julius Chein; important silver from the collection of the Earl of Dudley and other consignors.

ANDERSON GALLERIES
59th Street and Park Avenue
October 19, 20—The autograph collection formed by Mr. Emanuel Hertz of New York City.
October 21—The library of Mr. William Semple with additions from the library of Miss M. I. Meacham.
October 22—The Oriental rug collection of Dr. F. D. Gardiner of Philadelphia, Pa.
October 23—Old English and French clocks from the collections of Mr. F. H. Green of London and Count Maurice de Crissey of Paris.
October 23 (following sale of clock collection)—Furniture, tapestries, rare needlework, Oriental rugs, etc., from the collections of Mr. Walter H. Merrill, New York, Mrs. George B. Hurd, New York and Count Maurice de Crissey of Paris.

PLAZA AUCTION ROOMS
5-7-9 East 59th Street
October 20, 21, 22, 23—Fine furniture, tapestries, porcelains, rugs and objects of art from the collection of Mrs. Ben Ali Haggag and other consignors; paintings from the collection of George Hoyt Allen.

WALPOLE GALLERIES
12 West 48th Street
October 20—Interesting collection of firearms and weapons, together with a few collectors' books.

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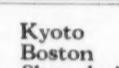
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